LATER SANGITA LITERATURE

By

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(This is the second and the concluding part of the revised version of Dr. Raghavan's paper originally published in the Journal of the Madras Music Academy, Volume IV, 1932)

The Raga Tattva Vibodha of Srinivasa Pandita Latter half of the 17th Century

This work is also available in print, and it has been recently re-edited in the Gaekwad's Oriental Series, Baroda (1956). A manuscript of it is described in the Bikaner Library Catalogue. This small work contains in the beginning an interesting discussion on the ethics of music. The work is indebted to Ahobala's Parijata which belongs to the 17th century and is often quoted by Bhava Bhatta in his works. Bhava Bhatta flourished in the end of the 17th century and in the beginning of the eighteenth. Therefore, the time of Srinivasa's Raga Tattva Vibodha is the latter half of the 17th century.

King Hridayanarayana's works : 1667 A.D.

The two works of this writer, Hridaya-prakasa and Hridayakautuka are printed. In the introductory verses is to be had some information about Hridayanaryana. He was a ruler at Garrh or Gatadurga, *i.e.*, Jubbalpore. He ruled about 1667 A.D. He is indebted to the Raga Tarangini of Lochanakavi[1] and is quoted by Bhava Bhatta who flourished at the end of the 17th century. Both the works are very short and deal with Ragas only.

[1]See *Visvabharati Quarterly*, November-January, 1943-4, pp. 249-255. Swami Prajnanananda in his recent writings takes Lochana as a writer of the 16th century A.D.

Raga Manjari, Raga Kutuhala and Raga Kautuka

These three works are known to us from quotations of the three in the works of Bhava Bhatta, whom we shall notice presently. Nothing more of these three works is known. Regarding the last, Raga Kautuka, mention may be made of a work called Sangita Kautuka described in the Asiatic Society Catalogue (XVI. 69).

King Anupa, Bhava Bhatta and their works

(End of the 17th and the beginning of the 18th centuries)

There are available to us in print three music works called the Anupa Sangita Vilasa, Anupa Sangita Ratnakara and Anupa Sangita Ankusa by Bhava Bhatta. The works bear the mark of the name of King Anupa Simha, the patron of Bhava Bhatta. Anupa Simha was a King of Bikaner, who ruled from 1674 to 1709 A.D. He had in his court Bhava Bhatta who was very proficient and had the titles "Anushtup Chakravarti (master of the Anushtubh metre) and Sangita Raya". This Bhava Bhatta was the son of an equally distinguished father named Sangita Raya Janardana Bhatta who was the court-musician of the Mughul Emperor Shah-jehan. The colophon to the Anupa Sangita Vilasa provides us with the above information.

King Anupa Simha ordered a commentary on Gita Govinda to be written (Cat. of Manu-scripts, Jammu and Kashmir, by Stein, p. 67,

manuscript No. 386). He similarly ordered Bhava Bhatta to write many music works, three of which are the ones mentioned above, available to us in print. Sangita Anupa Ankusa says in the beginning :

स्तोकं मुद्रामुरीकृत्य सार्धवर्षत्रयात्मिका ।
श्रीमदनूपसिंहाज्ञया ग्रन्थद्वयं कृतम् ॥
एकोऽनूपविलासाख्योऽनूपरत्नाकरः परः ।
अनूपांकुशनामायं ग्रन्थो निष्पाद्यतेऽधुना ॥

Bhava Bhatta says that it took him three and a half years to write these works. A manuscript of the S. Anupankusa preserved in the library of the Maharaja of Jammu and Kashmir is dated 1892 A.D., according to the notice of Stein. This work is in two chapters, on Svara and Raga, the Raga Chapter being called Alapana Manjari.

श्रीमज्जनार्दनं नत्वा सङ्गीतार्थफलप्रदम् ।
तन्यते भावभट्टेन रागालापनमञ्जरी ॥

इति श्री भावभट्टविरचितायाम् आलापामंजर्यां पंचभार्यासहितो मेघरागः समाप्तः ।

Similarly, the Raga Chapter of the other work, Anupa Sangita Ratnakara, is also called Alapa Manjari in the opening verses.

Anupa Sangita Ratnakara is also in two chapters dealing with Svara and Raga. It reproduces largely from Sarngadeva and quotes often the following works : Sangita Parijata, Ragamanjari, Ragamala, Sangita Darpana, Sadragachandrodaya, Nrityanirnaya, Hridayaprakasa, Ragatattvavibodha, Raga Kutuhala and Samkirna Ragadhyaya. The last name is most likely a reference to the text called Sankirnaraga Lakshana, mss. of which are available in the Bikaner (p. 709), the Calcutta Asiatic Society (XIV. 70) and the Poona Bhandarkar Institute Libraries (XII. 319). From a verse in the beginning we see that Bhava Bhatta wrote and attributed the work to his patron Anupa Simha:

अगाधबोधमन्थेन तेषां मतपयोनिधिम् ।
निर्मथ्यानूपसिंहोऽयं सारोद्धारमिमं व्यधात् ॥

The name itself shows that the work is only a recast of Sarngadeva's Ratnakara.

Anupa Sangita Vilasa also bases itself on and is more or less a compilation from the works mentioned above as quoted in the Anupa Sangita Ratnakara. There is a rare instance relating to the Raga Adana, where he says that the statements regarding this Raga are his own—इयं मदुक्तिः । Other authorities quoted are: Matanga on Raganga, Sringara Hara or Sangita Sringara Hara on Tana etc., Sakalakala, *i.e.*, Somanatha, Sangita Kalpadruma, Kallinatha's Kalanidhi, Raga Kautuka and Sangitopanishad.

Anupa Sangita Vilasa is in 3 chapters, Sruti, Svara and Raga. The work has a description of King Anupa Simha, the author and his court musician, *viz.* Bhava Bhatta, and a panegyric on the king in the beginning. Four verses describe Bhava Bhatta as a scholar not only in music and Bharata but also in Alankara and Tarka Sastras, as a poet and as a scholar in Mahabharata. In verses 39-44, Bhava Bhatta says that he belongs to the city called Dhavala in Abhiradesa, that his grandfather and father were Tana Bhatta and Janardana Bhatta respectively, that they belonged to Krishnatra gotra, that one Ghanasyama was the scholar who conferred upon Bhava Bhatta the title of 'Anushtup-Chakravartin' and that Shahjehan, his father's patron, gave him the title of 'Sangita Raya'. Bhava Bhatta migrated from Shahjehan's court to that of Anupa Simha where he produced his works.

Other unprinted works of Bhava Bhatta

Besides the three works dealt with above, Bhava Bhatta wrote three more, which we know of from the Bikaner Catalogue. One of them is Sangita Vinoda (p. 527, Bik. Cat. No. 1125). The work deals with music and dance. The last colophon, however, attributes the work to his patron Anupa Simha:

इति त्रिंशन्नृत्यहस्ताः कथितानूपभूभुजा (?) ।

Bhava Bhatta wrote another work devoted solely to the flute called Muraliprakasa. A manuscript of it is described on p. 513, under No. 1095 in the Bikaner Catalogue and the colophon says :

इति मुरलीकर्मप्रकाशः भावभट्टकृतः समाप्तः ।

The sixth work of Bhava Bhatta has a lengthy name नष्टोद्दिष्टप्रबोधक ध्रौपदटीका, a treatise on

Dhrupad singing (Bik. Cat., p. 514., No. 1097). This work quotes Somanatha's Ragavibodha. The colophon runs thus:

> इति भावभट्टसंगीतराय–अनुष्टुप्चक्रवर्तिविरचित
> नष्टोद्दिष्टप्रबोधकध्रौपदटीका समाप्ता ।

Bhava Bhatta must have written after 1667 A.D., the time of Hridayanarayana whom he quotes.

The section on Music in Basava's Siva Tattva Ratnakara (1698-1715 A.D.)

Basava Raja or Basappa was a King of the Kannada Keladi dynasty of Vira Saiva faith, which ruled in the Kannada country for about 250 years. Basappa ruled from 1698 to 1715 A.D. Following Somesvara's Abhilashitartha-chintamani, he wrote an encyclopaedia of knowledge called the Siva Tattva Ratnakara. Like the Abhilashitartha-chintamani, the Siva Tattva Ratnakara contains a sub-section on music in the arts-section. In Kallola VI, three chapters, VII to IX (6-13), deal with music, Svara, Raga, Tala and Vadya; Chap. VII deals with Nada, Svara, Grama, Murchhana. Alankara and Gamaka, Chap. VIII, with Jatis and Ragas and closes with Gayaka-lakshana; Chap. IX covers Tala and Vadya.

In the end of the section, Basava refers to some authorities on music, *viz.* Dattila, Nandi, Bhringi, Kohala, Bharata, Adi Bharata, Sarngadeva and Utpala. The last perhaps is Utpaladeva the grand preceptor of Acharya Abhinavagupta. (See my previous paper on Early Sangita Literature.)

Chatura Sabha Vilasa

Similar compendia were compiled by other writers. There is said to be a work dealing with all the 64 arts called Chatusshashti Kala attributed to Bhoja but it has not yet come to light. A similar work dealing with all the arts flourishing in a king's court, called Chatura Sabha Vilasa, seems to exist. It is quoted by one Ramananda Narayana Sivayogi Raja in his music work called Natya Sarvasva Dipika. (p. 37, manuscript in the Bhandarkar Oriental Research Institute.) This thesaurus also treats of music.

Similarly, we hear of a thesaurus by a Venkatagiri king of the last century, which too is said to contain a large section on music.

King Tulaja's Sangita Saramrita

The art traditions of the Tanjore Telugu kings were kept up for a time by the succeeding Mahratta rulers. The rule of the three sons of Ekoji (the first Mahratta ruler), *viz.*, Sahaji, Serfoji and Tukkoji *alias* Tulaja showered the greatest benefactions on scholars. Tulaja or Tukkoji who reigned between 1729-35 A.D., wrote a music work called the Sangita Saramrita of which, as I have shown elsewhere, thirteen manuscripts are available in the Tanjore Sarasvati Mahal Library. The work opens with an account of the Mahratta rulers of Tanjore.

Ekoji
(First Tanjore Mahratta King)

Sahaji	Serfoji	Tulaja
(1684-1710 A.D.)	(1711-28 A.D.)	(1729-35 A.D.)

(See the present writer's introduction to the Madras Music Academy edition of the Sangita Saramrita.) The work says at the outset, like all other works beginning with the Svaramelakalanidhi, that it is written by the author to bridge the gulf between Lakshya and Lakshana, practice and theory.

The following works and writers are mentioned. Sarngadeva (often), Bharata, Dhananjaya, Saubhagyalakshmikalpa, Suta Samhita and the commentary on it by Vidyaranya, Matanga, Nandin, Narada, Visvavasu, Tumburu (these quotations are reproduced from Kallinatha), Venya, Kohala, Bayakara (Ramamatya), Purandaradasa, Chaturdandiprakasika of Venkatamakhin, Vitthala and Somesvara. Large portions are borrowed from Venkatamakhin's Chaturdandiprakasika, and the quotation on the Melas is particularly valuable as shown by the present writer (Journal of the Music Academy, Vol. XII, pp. 69-79). A great music master and composer named Vyasapacharya is quoted by Tulaja (pp. 158-9, Music Academy edition). An epitome of the Saramrita was published from Bombay but a complete edition of it has been brought out by the Madras Music Academy (1942). The present writer has in this edition a long introduction which deals with the author and his other writings, an analysis in English of the whole text and the Ragas described therein and other allied matters. For long the Saramrita was taken as not comprising a dance-chapter. The present writer found its valuable dance-chapter, and presented it in the introduction to the Music Academy edition of the Saramrita.

Sangita Sastra Sankshepa or Sangraha Chudamani of Govinda

In the Adyar Library there had been a manuscript of the above name lying unnoticed. It was the late Sri K. V. Ramachandran who found out its value and made a copy of it. Subsequently the work found circulation among the scholars assembling under auspices of the Music Academy and its Conferences and the work then took its due place of prominence in the history of Carnatic music theory.

The original manuscript is in Telugu script and the work is named therein as 'Sangita Sastra Sankshepa' of Govinda, which is in accordance with the following verse in the text in the opening chapter.

रघुवीरपदाम्भोजमिलिन्दशुभचेतसा ।
गोविन्दनाम्ना संगीतशास्त्रं संक्षेपतोच्य (त उच्य) ते ॥

(*P. 3, Adyar edn.*)

Soon we come across two colophons mentioning two chapters of the work and informing us that the work is a part of the Skandapurana, that God Shanmukha wrote it and that it is called Sangraha Cudamani:

इति स्कान्दपुराणे संग्रहचूड़ामणे (णौ) षण्मुखविरचिते प्रथमोऽध्याय : ॥

After a second colophon of a similar nature, no division into chapters is seen. The first chapter gives a number of Mangala Slokas, mentions ancient writers like Bharata and briefly speaks without coherence or correctness about odd subjects of Natya. The whole work is written in absurd Sanskrit.

There is very little evidence to decide the date of the work. However, I have been able to land on this bit which mentions the Achyutarayamela Veena which, if it is a reference to Achyuta Nayaka, gives us the upper limit of the work's date as 1577-1614 A.D., the date of King Achyuta Nayaka of Tanjore:

बहवो मेलकर्तारो वर्तन्ते ह्यादि (ह्यपि) सङ्करा: ।
तेषां मध्येऽच्युते (त) रायमेलवीणानुसारत: ॥

Govinda's work represents the system now obtaining and has, therefore, superseded the Chaturdandiprakasika. The late K. V. Ramachandran, who discovered the manuscript and its utility, considered that the work was still later and belonged, in all probability, to the time of Mr. Tachur Srirangachariar who supplied the names of the Ragas to Mr. Chinnaswamy Mudaliar.

From the corrupt manuscript a press copy was prepared by the late Subrahmanya Sastri of Tanjore, who effected many corrections in the text, and the present writer undertook its publication which, in the middle of the printing, was taken over by the Adyar Library.

As against the system of Venkatamakhi and his nomenclature Kanakambari, etc., the Sangraha Chudamani calls its Mela-kartas Kanakangi, etc., makes all the Mela ragas mechanically *sampurna* in both ascent and descent and makes the older Mela-karta Ragas like Kanakambari, which were not so, Janyas under the new ones. Manuscript copies of the list of these new Melas Kanakangi, etc., are found in the homes of musicians and libraries.

Sangita Sangraha Chintamani of Appalacharya

The Adyar Library gives us one more manuscript in which we find another irregular work called the Sangita Sangraha Chintamani by one Appalacharya. The manuscript contains only the Tala chapter and part of the Nartana chapter of the work. The author is known from this verse at the beginning of the Nartanadhyaya.

श्रीमुष्णाप्पलयज्ज्वेन्द्रसूनुनाप्पलसूरिणा ।
तन्यते संग्रह: पद्यपुण्य ? चिन्तामणि: स्वयम् ॥

(Then in Tamil: enradu Srimushnam Appala Nayinar Kumarar Appala Naiyinarale Sangrahachintamani pannappattadu.)

The work is in the same manner all through, in Sanskrit verses followed by a Tamil gloss. The author is Appalacharya, son of Appalacharya, of the village of Srimushnam near Chidambaram.

At the end of the Nartanadhyaya we are informed that one Narayana Vadhyar of Madura made this copy from the original manuscript of Raghunatha Nattuvanar (dance-master) for the sake of another Nattuvanar named Sankaramurti.

The work may be assigned to the 19th century.

Meladhikaralakshana

This is an anonymous music work found in the Tanjore Library (New cat. Nos. 10846-7), with which the music world is familiar through a critical review of its contents in Vol. I, No. I of the Journal of the Madras Music Academy by Sri T.L.Venkatarama Iyer. According to Sri T.L. Venkatarama Iyer, the work is "a comparatively recent production not earlier than the 18th century". The author, who is not known, takes up and enlarges Venkatamakhin's system. It gives 24 srutis and the chief feature of this work is said to lie in this respect. The work is written in poor Sanskrit.

Having dealt with South Indian works on Carnatic music, produced upto recent times, we shall now go to the works produced in other parts of India, which are more specifically devoted to Hindustani music.

Sangita Damodara of Subhankara

For a long time, only some meagre reference was available to this work and of its two manuscripts available in the Bibliotheque Nationale, Paris, and India Office, London (No. 1124). A manuscript of it was also described by R. L. Mitra in his Notices, Vol. I, p. 219.

Later a manuscript of it came to be known in the Public Library, Nabadwip, and another in the Asiatic Society, Calcutta, transcripts from both of which have been secured by the present writer. Recently another manuscript of it has been reported to have come into the collection in the Government Sanskrit College, Calcutta, and an edition based on this single ms. has been brought out by that college.

In Vol. XXII of the Journal of the Music Academy, Madras, A. Danielou gave an account of this work (pp. 129-131). The following is based on the present writer's personal examination of the transcripts of two of the manuscripts mentioned above.

The India Office manuscript was copied in A.D. 1722 and the Asiatic Society manuscript in A.D. 1873. The former date gives us the lower limit to the date of the composition of this work. The author Subhankara says in the concluding verses of his work that he was the son of Sridhara and Subhadra. In the beginning he enumerates the following music and dance works : Natyalocana, *Sangita Kalpavriksha*, Dasarupaka, Natyadarpana, Sangita-natoragi (or S. Natabhujangi), Sangitamuktavali, and Narada's work (Pancamasarasamhita?). In the course of the work, he quotes Sangitaratnakara, Bharatasamhita (?), Tumburunataka, Matanga and Nandin. It is clear that from this work, some material is drawn by Lochana Pandita author of the Ragatarangini which we assigned above C. 1700 A.D. The work is in five chapters and covers music, dance, drama and Rasas and related topics.

Subhankara's Hastamuktavali

At four places in the body of the work and at the end of the work again, Subhankara mentions his other work solely devoted to dance, Hastamuktavali. After some brief notes on this work and attempts to print it, an edition was prepared by Sri Maheswar Neog of Gauhati University for the Journal of the Madras Music Academy where it has been appearing from its XXIVth volume onwards. Dr. Neog has pointed out[1] in his introduction to the above edition that Sukladhvaja (died C.1580)[2] brother and minister of Naranarayana of Cooch Behar, has quoted from the Sangita Damodara in his Saravati-commentary on the Gita-Govinda. The Hastamuktavali, as its name signifies, deals elaborately with Hastabhinaya and besides the further enrichment of the *hastas* themselves, the work devotes special attention to the *prayoga* of the *hastas* in their several meanings.

In the Nepal Darbar Library there is a commentary on this work, Hastamuktavali, written by one Ghanasyama in A.D. 1675.

The present writer has collated the above mentioned edition with a London manuscript of the text and with these collations, the edition will shortly be issued by the Music Academy, Madras.

Regarding the date of Subhankara, the author of the two above-noted works, we have the following data :

Asiatic Society manuscript—date of copying A.D. 1873.

[1]Supplement to Vol. XXIX of the Journal of the Madras Music Academy, p. 14.

[2]See Dr. S. N. Sarma on 'Two Orissan Commentaries on the Gita Govinda', same journal, Vol. XXV, pp. 130ff.

India Office manuscript—date of copying A.D. 1722

Lochana Pandita borrowing from him C. 1700

Ghanasyama's commentary on his Hastamuktavali A.D. 1675

Sukladhvaja's quoting from him. He died in 1580.

From these and the upper limit indicated by the works quoted by Subhankara, we may suppose that he flourished between the 14th and 16th centuries.

Both the works of Subhankara were in much vogue in Eastern India, Mithila, Nepal, Bengal and Assam; they were esteemed in Orissa also as the Sangita Narayana and the composer Kalankura quote the Sangitadamodara.

Sangita Kaumudi

Sangita Narayana and Sangita Sarani quote a work called Sangita Kaumudi or simply Kaumudi which is the same as the work found in a manuscript available in the Madras Government Oriental Manuscripts Library (Trien. Cat. 1922-23 to 24-25, No. R. 4163).

The work is short, extending to only 25 pages in the manuscript. The contents of its eight chapters are: 1. Svara. 2. Raga. 3, 4, 5. Tala. 6. Graha, etc., 7. Prabandha. 8. Natya. The last chapter thus deals with dance.

In the Prabandha chapter (p. 17) the work quotes a song on the ten Avatars of Vishnu in which appears the name of King Sanasena as its author:

श्रीमद्गोविन्दपादारविन्द [वन्घ्य] मधुपानमधुपायमान सानसेन-वीरवरनरपतिना विरचित: भगवतो वासुदेवस्य लीलाकलापकलित-पदबन्ध-प्रबन्धवरो दशावताराख्य इति ।

Many more songs of this King are quoted and if we can identify this King, we can have some clue to the date of Sangita Kaumudi. The work seems to have been produced in Orissa.

Harinayaka Suri

Harinayaka is a writer who is known to us from quotations in all the Oriya writers' works, the Sangita Narayana of King Narayana, the Sangita Sarani of poet Narayana etc. All of them consider him a great authority. Harinayaka is given as one of his authorities by King Narayana :

संगीतसार-हरिनायक-रत्नमाला-
गीतप्रकाश-मुखदर्शितवर्त्मनैव ।

Numerous quotations from Harinayaka's work are found in Sangita Narayana. On p. 16 of the Sangita Narayana, Harinayaka is quoted to say that Jatis are 18 in number and that they are the "mothers", so to say, of Ragas:

तदुक्तं हरिनायकेन—
शुद्धाभिर्विकृताभिश्च मिलित्वा जातयः पुन: ।
अष्टादश समुद्दिष्टा: ता रागाणां च मातरः ।। इति ।।

On p. 49 he is quoted on Sankirna Ragas. This is a long extract from Harinayaka's work. On p. 54 his definitions of Anibaddha Gita and Alapa are given:

हरिनायकस्तु अनिबद्धमाह—
आलप्तिरनिबद्धं स्यात् रागालापनरूपिणी ।।

In the Prabandhadhyaya he is quoted many times. Narayana says that Harinayaka has described many difficult and rare Prabandhas in his work from Bharata's treatise and the illustrations of these are to be found in the Gita Prakasa.

Kalankura Nibandha

In the Madras Govt. Oriental Manuscripts Library (Trien. Cat. 1919-20 to 21-22) there is a work called Raga Malika described under No. 3176a. According to the catalogue, the work contains Oriya songs — Odhra-gitisahita. From the colophon to the manuscript described next to this under No. 3176b, we see that one Kaviratna Kalankura wrote in Oriya language a new version of the Raga chapter of Damodara's Sangita Darpana adding to it Oriya songs:

दामोदरेण स्वग्रन्थे यथोक्ता रागमालिका ।
कलांकुरेण च तथा कविरत्नेन भाषया ।।

The work itself seems to be called Kalankura Nibandha. On the Murti of the Raga

Sabari, the Sangita Narayana quotes it so:

मूर्तिस्तु कलाङ्कुरनिबन्धे-
श्रीखण्डशैलशिखरे शिखिबर्हदामा ।

It is further quoted in the same work on the Murtis of the Ragas Abhiri and Khampavati.

On pp. 84 and 85 King Narayana quotes one guru of his named Kaviratna.

अस्मद्गुरु कविरत्नमिश्र etc.

The quotation gives Sangraha Slokas for Talas. It is likely that this Kaviratna, contemporary and teacher of King Narayana, is identical with the author of Kalankura Nibandha.

Krishnadatta

Of this writer nothing else is known except that he is quoted as a writer on music in Narayana's Sangita Narayana. The name of his work is not known. On p. 30 of Sangita Narayana he is quoted to say that it is the Raga Devakriya that is also called Suddha Vasanta.

इयमेव शुद्धवसन्त इति कृष्णदत्तः ।

Vachaspati

Among the numerous writers quoted in Sangita Narayana, we come across one Vachaspati. It is not known whether he is really a historical personage who lived and wrote before or near the time of King Narayana or the name refers to some work in the name of Brhaspati the mythical guru of the Devas.

Two quotations from it are found in the Sangita Narayana. The first is on Tala and the second, the following, on Laya.

गीतवाद्यपदन्यसत्रयाणां समता मिथः ।
तथा क्रियाकालयोर्वा लय इत्युच्यते बुधैः ।

इति वाचस्पतिः ।

Poet Purushottama Misra, King Narayana of Parlakhimedi and the Sangita Narayana

(Last quarter of the 18th century)

The Sangita Narayana of King Narayana, King of Parlakhimedi, or of the Khimundi line, has now been made familiar by repeated mention above. It has been the greatest source of our knowledge of a large number of works written in Orissa which we have noticed above. Under his patronage and after his time, a large literature in music, both Lakshya and Lakshana, grew up in Utkal.

The Sangita Narayana is available in the Madras Manuscripts Library. Trien. Cat. 1919-20 to 21-22, manuscript No. R. 3235, contains its first two chapters and Trien. Cat. 1922-25, R. 4212, contains the remaining two chapters. The work is in four chapters.

Chap. I. Nada, Sruti, Svara, Grama, Raga, Gita and Tala.

Chap. II. Vadya

Chap. III. Nritya

Chap. IV. Prabandhas.

The work has travelled far and we see a copy of it described in the catalogue of manuscripts of Jammu and Kashmir. The works quoted by it are : Narada Samhita, i.e., Panchama Sara Samhita, Mammata's Sangita Ratnamala, the commentary on the musical composition called Gopagovinda, Lakshmana Bhatta's commentary on Gita Govinda, Kohaliya, Matanga, Sarngadeva, Sangita Siromani, Sangita Sara, S. Kaumudi, Gita Prakasa, Harinayaka Suri, Damodara, Vachaspati, Kalankura-nibandha, S. Chandrika and S. Kalpataru. All these have been noticed above.

The author of the work shows his wide learning by quoting, in other branches of knowledge, Vishnupurana, Kavyaprakasa, Chando Ratnakara and the Parasara Samhita on archery. The king had in his court many poets and scholars, one of whom is his guru Purushottama Misra who had the title Kavi Ratna. Purushottama was himself a great composer and his son Narayana wrote a music work called S. Sarani. The compositions of Purushottama are quoted in the Prabandha-chapter of the S. Narayana, where he is mentioned as Narayana's guru. The musical compositions of Purushottama, gathered from these quotations as also from quotations in his son's S. Sarani, are the following :

i. *Ramachandrodaya-prabandha.* Ramayana songs. Two songs from it are quoted on pp. 74 and 88. The songs have the Mudra of the author's name Purushottama.

ii. *Balaramayana-prabandha.* This is quoted by his son (on p. 16 Mad. manuscript) on his S. Sarani.

अयं ध्रुवलक्षणः। अस्योदाहरणं यथा कविरत्नपुरुषोत्तम-
मिश्राणां बालरामायणप्रबन्धे दक्षिणश्रीरागेण ।

iii. *Ramabhyudaya-prabandha.* (p. 20, S. Sarani.) It must be taken that the S. Narayana, though attributed to his patron King Narayana, was written by Purushottama himself. The introductory verses and the colophons speak of the king as its author. The colophon runs thus :

इति श्रीमन्नीलान्वयोत्तुङ्गगङ्गवंशावतंस अशेषगुणसद्मपद्मनाभ भूमीपतितनूजन्मनः महाराजाधिराजस्य साहित्यसंगीतार्णव कर्णधारकमणेः गजपतिवीरश्रीनारायणदेवस्य कृतौ संगीतनारायणे गीतनिर्णयो नाम प्रथमः परिच्छेदः समाप्तः ।

But, in the Notices of the Rajendralal Mitra manuscripts catalogued by Hara Prasad Sastri, this Sangita Narayana, is described as the work of Narayana's guru Purushottama Kaviratna.

Alankara Chandrika

In the name of Narayana there are other works also. Alankara Chandrika is one of them. It is not a work on poetics but on the Alankaras in singing. This special work on Alankaras by him is quoted by him on p. 15 of his S. Narayana.

इति प्रसिद्धालंकाराः पञ्चाशत् परिकीर्तिता : ।
ग्रन्थविस्तरताभीतेः मया नेह प्रकीर्तिता : ।।
मत्कृत-अलंकारचन्द्रिकायां सर्वे प्रपञ्चिता : ।।

Most likely Purushottama is the real author of this work also. Besides this there are quoted in the S. Narayana some songs bearing the authorship-mudra of King Narayana Gajapati.

Sangita Narayana is quoted in later works of Orissa like Sangita Sarani and the Kavi-chintamani.

The work opens with an account of the dynasty of King Narayana who belongs to the Ganga dynasty. He was the son of Padmanabha. According to Banerjee's History of Orissa (Vol. II, p. 120) a Narayana of Parlakhimedi attacked King Virakisora of the house of Khurda, who ruled upto A.D. 1779. R. Sewell, in Archaeological Survey of South India (part II, p.186) mentions a Viraprataparudra Narayana Deva, son of Padmanabha as having lived between 1748 and 1766 A.D. Almost all the Khimedi chiefs have the name Narayana and identification of this writer is, therefore, rather difficult.

The Sangita Sarani of Poet Narayana

As noted above, Poet Narayana, son of the guru of King Narayana, i.e., of Purushottama, wrote a music work called the Sangita Sarani, which is available in the Madras Government Oriental Manuscripts Library. (Trien. Cat. 1919-22, R.3298.) The introductory verses and the colophon give some information about the author, his father etc.

नारायणाख्यमिश्रेण कविरत्नेन यत्नत : ।
वितायते सतां प्रीत्यै संगीतसरणिः स्फुटा ।।
इति श्री शाण्डिल्यवंशावतंसायितसकलशास्त्रकुशल संगीतसाहित्यविद्यार्णवकर्णधारकविरत्नपुरुषोत्तममिश्रस्य आत्मजेन कविरत्ननारायणमिश्रेण विरचितायां संगीतसरणौ गीताभिधानं नाम प्रथमः प्रवेशः समाप्तः ।

The work is called the 'Road to Music' and so its chapters are called 'Pravesas', i.e.. 'approaches'. He quotes the S. Narayana of his father or patron and all the writers quoted therein.

S. Sarani quotes also poet Narayana's own musical compositions as also those of his father. Poet Narayana is a prolific composer. His musical poems are :

i. *Balabhadravijaya-prabandha:* A song in Dhanasi Raga from this is quoted on p. 13.

ध्रुवलक्षणतालस्य उदाहरणमाह- यथा मम बलभद्रविजय-
प्रबन्धे धनासिरागेण

More songs from this are given on pp. 17 and 20.

ii. *Sankaravihara-prabandha*:

मण्ठलक्षण-आदितालस्योदाहरणं यथा—मम शङ्करविहार-
प्रबन्धे मल्लाररागेण

Songs from this are quoted on pp. 14, 16, 18 and 19.

iii. *Ushabhilasha-prabandha* is quoted on p. 17.

iv. *Krishnavilasa-prabandha* is quoted on pp. 30-34.

यथा मम श्रीकृष्णविलासप्रबन्धे देशाख्यरागेण चञ्चत्पुटतालेन

The song ends thus: नवनागदलितं मेदिनीजातकलितं श्रीकृष्णविलासाभिधं शुद्धप्रबन्धं कविरत्न नारायणमिश्रो विरचितवानिति ।

Narayana speaks of two varieties of Prabandhas, Suddha-prabandhas and Sutra-prabandhas. All compositions of his father belong to the former class, as also the four above referred to compositions of Narayana himself. A Suddha-prabandha is like the Gita Govinda, with the several songs in it set to different Ragas. As different from this, the second variety of Sutra-prabandha is sung to the end in only one fixed Raga. Says Narayana on p. 38:

सूत्रप्रबन्धः कथितः एकरागनिवेशितः ।

सूत्रस्य एकरागनिबद्धत्वेन प्रबन्धधर्माङ्गालापघटितत्वेन च सूत्रप्रबन्धत्वं ज्ञेयम् ।

Narayana composed musical poems of this class also. Two of them, he quotes in his Sangita Sarani.

v. *Gundichavijaya-sutra-prabandha*: Gundicha is a festival of the deity Jagannatha in the place near the shrine called Nilagiri; this place is at the end of the Car-road in front of the temple; the composition is on a special Yatra taking place there and is in Sanskrit mixed with Oriya.

एतस्योदाहरणं यथा मम गुण्डिचाविजयसूत्रे भैरवदेशाख्यरागेण ध्रुवलक्षणादिः ।

vi. *Ramabhyudaya-sutra-prabandha*:

"मम रामाभ्युदयसूत्रप्रबन्धः ; तत्र धनासिरागेण आदिः ।

This *Ramabhyudaya* is a Sutra-prabandha whereas his father's *Ramabhyudaya*, referred to previously, is a Suddha-prabandha.

The Sutra-prabandha which is a composition to be sung in a single Raga throughout is the Raga Kavya of old, which is a variety of Uparupaka or semi-dramatic or operatic composition described by Kohala. It is described by Abhinavagupta in his commentary on the Natya Sastra. He gives two instances of this Raga Kavya. Abhinavagupta says that the Raga Kavya called *Raghava Vijaya* is sung throughout only in Thakka Raga and the Raga Kavya called *Marichavadha*, only in Kakubha-Grama-raga.

'तथा हि राघवविजयस्य हि टक्करागेणैव विचित्रवर्णनीयत्वेऽपिनिर्वाहः; मारीचवधस्य ककुभग्रामरागेणैव । अत एव रागकाव्यानीत्युच्यन्ते ।

Sangita Kamada

The Adyar Library contains a music work of this name. It is a work belonging to this class of treatises produced in Orissa. The manuscript is in Oriya script. (Adyar Cat. Vol. 2, p. 46).

The Kavichintamani of Gopinatha Kavibhhusana

Kavichintamani is a work mainly on poetics and dramaturgy but it devotes its last chapter, the 24th, to music. In this last chapter, Sangita Nirupana, the Sangita Narayana and most of the writers quoted therein are quoted.

The author Gopinatha has written many musical compositions in Sanskrit and Oriya. One Sanskrit musical poem of his called *Rama Vihara Gita* is twice referred to in Chapters 1 and 3.

पूर्वंरामविहारगीतमतुलं राज्ञां सदोमण्डनं
सत्काव्यं सरसोत्कलीयवचनैः युक्तं मयोक्तं महत् ।

He cites this *Ramachandra Vihara* of his as an example of a Gita Kavya.

The work is described in the Madras Trien. Cat. 1919-22, R. 2925. The first 23 chapters on Alankara and drama quote numerous Alankara works. Gopinatha is the son of Vasudeva Patro of Karana family, who was the guru and court physician of King Jagannatha Narayana.

इति श्रीत्रिमुण्डिमहाराज्येश्वरगंगवंशावतंस वीर श्री गजपति जगन्नाथ नारायणदेव महाराज विद्वत्सभाराजित प्रबन्धकविताप्रकाशक करणकुलसंभव कविभिषग्वर वासुदेवपात्रतनय श्रीमद्गोपीनाथकविभूषणकृतौ कविचिन्तामणौ कविभेदादिनिरूपणं नाम प्रथमः किरणः ।

Many were the Khimundi Zamindars who, as already stated, had the name Narayanadeva. We have three chiefs of the name Jagannatha Narayanadeva, according to the genealogical list in Sewell's Archeological Survey of South India (Part II, p. 186).

Sarvajna Jagannatha Narayanadeva
1686-1702 A.D.

Jagannatha Narayanadeva
1766-1806 A.D.

Jagannatha Gajapati Narayanadeva
1843-1850 A.D.

It is likely that the second of these three is the patron of Gopinatha.

Tanadhikara

The Sangita Narayana similarly quotes on Tana, on p. 14:

तदुक्तं तानाधिकारे, तानाः पञ्चसहस्राणि त्रयस्त्रिं-
शद्भवन्त्यमी । इति ।

From the name it is not possible to decide that Tanadhikara is a separate work. It may be the chapter on Tana in some well-known work.

Sangita Siromani

King Narayana quotes a Siromani in his S. Narayana (p. 4, Mad. Manuscript). Again on p. 55 it is quoted by Narayana on the three Avayavas of a Prabandha.

तदुक्तं शिरोमणौ—

उद्ग्राहः प्रथमः पादः कथितः पूर्वसूरिभिः ।
ध्रुवत्वाच्च ध्रुवो मध्ये आभोगश्चान्तिमः स्मृतः ।।

From its being quoted more than once in the dance-chapter we can see that the work dealt with dance also.

Extensive and informative extracts are given from the beginning of the ms. of this work in the Asiatic Society Catalogue (Vol. XVI) and there is also a detailed notice of this work in a paper of the late Shri M. R. Kavi[1]. The Sultan of Kadah, who sponsored this work and at whose instance Pandits compiled it, is mentioned as Malik Sarak Sultan Sahar, son of Bahadur Malik, and subordinate of Ibrahim (c. 1409-1414) who invaded Bengal and re-established Islam there.

आगौडादुज्ज्वलं राज्यमिबराहिमहीभुजः ।
अस्यैव सार्वभौमस्य प्रतापात्पृथिवीपतिः ।।
मलिकस्सुलताशाहिः मध्यदेशाधिपोऽभवत् ।
गंगायमुनयोर्मध्ये गंगाया विपुले तटे ।।
कडारव्यं नगरं तस्य वेण्या योजनपञ्चके ।
* * *
ईशिता नगरस्यास्य * * *
बहादुर मलिक् तस्य पुत्रो ग्रन्थमचीकरत् ।।

Just as later it is said by Jagajjyotirmalla of Nepal, it is said that this Sultan also brought a copy of Bharata's text from the South, as also other texts on music from other parts of India. And here the work gives a list of the music texts used in it and the rarer among these names may be noted:

1. Sangitasagara; 2. Sangitadipika; 3. Vadimattagajankusa; 4. Talarnava; 5. Sangita-kalpavriksha; 6. Sangitamudra; 7. Sangita-sarakalika; 8. Sangitavinoda which may be the Sangita Vidyavinoda noted elsewhere in this paper; 9. Manohara which may be the Mana-manohara quoted in the Sangitamuktavali of Devana; 10. Bharati (?); 11. the commentary Balabodhana. The Pandits were brought from all parts of India, given villages and money and asked to compile this work.

पौरस्त्यान् दाक्षिणात्यांश्च पाश्चात्यानुत्तरोद्भवान् ।
पदवाक्यप्रमाणज्ञान् संगीतार्थविशारदान् ।।
आनाय्य पण्डितानुच्चैः * * * ।
सत्कृत्याह स्म संगीतग्रन्थाः संपादिता मया ।।
ग्रन्थेनाल्पेन सर्वेषामेतेषामर्थसंग्रहम् ।
कुरुध्वमैकमत्येन निश्चितार्था विपश्चितः ।।

The colophon also says that the work was the joint production of these experts from different parts of India:

इति श्रीमलिकशरकश्रीसुलितानशाहेरादेशेन नानादेशीय-
पण्डितमण्डलीविरचिते संगीतशिरोमणौ तानप्रकाशः ।

The exact date of the compilation of this work is also given in the text.

[1] "Indian Music under a Sultan", Journal of the Andhra Historical Research Society, Rajahmundry, XI, iii-iv, pp. 173-186.

इवराहीम सम्राजि शकराज्यं प्रशासति ।
वर्षे चतुर्दशशते पञ्चाशीत्यधिके गते ।।
वैक्रमार्के, खबाणाग्निशशिसंख्ये च शाकके ।।

i.e. Samvat 1485 and Saka 1350 which come to A.D. 1427-8. According to the table of contents furnished in the work, it dealt with the whole field of music, as also with dance.

Of the rarer works mentioned here and noted above, the *Vadimattagajankusa* is found in a ms. in the Bhandarkar Oriental Institute, Catalogue Vol. XII, No. 310, known also as Gitalankara.

प्रणम्य भरतो भक्त्या सर्वदं शिवदं शिवम् ।
गीतस्य लक्षणं प्राह वादिमत्तगजाङ्कुशम् ।।
इतिभरतकृतं गीतालंकारं वादिमत्ताजाङ्कुशम् समाप्तमिति ।

See also No. 68, Asiatic Society Catalogue XVI, the ms, described under the title Ganasastra and the Nepal Darbar Catalogue I, p. 241.

Sangitakalpadruma and *Sangitasarakalika* are noticed elsewhere in this paper.

The Sangita Sagara of Pratap Singh 1770-1804 A.D.

Maharaj Pratapa Simha Deva of Jaipur who ruled between 1779-1804 A.D., was a great music-enthusiast. He is said to have brought together a number of music experts and produced a music work called Sangita Sagara, which work, by reason of his patronage of its many authors, is attributed to him.

Rudra-damarudbhava Sutra Vivaranam

The Bikaner Catalogue (p. 519, No. 1107) mentions an interesting music work of the above name. Sanskrit Vyakarana Sastra says that its alphabet in the Sutras अइउण् etc. are called Mahesvara Sutras because they emanated from the Nada manifested by Rudra by his hand-drum, damaru, which he sounded at the end of his dance. There is also this well-known verse on it:

नृत्तावसाने नटराजराजः ननाद ढक्कां नवपंचवारम् ।
उद्धर्तुकामः सनकादिसिद्धान् एतद्विमर्शे शिवसूत्रजालम् ।।

Nandikesvara, it is mentioned in the Vyakarana-commentary named Balamanorama, commented upon these Mahesvara Sutras. This is evidently a reference to the work called *Nandikesvarakasika.*

Every aspect of Nada was made manifest from Lord Nataraja who dances the great cosmic dance. Siva is the God of Vyakarana, of dance and of music. The work now under notice, viz., the Rudra Damarudbhava Sutra Vivarana tries to give an exposition of above legend of the origin of these Sutras and of the Sutras themselves as the basic sounds of music as derived from Siva's hand-drum Dhakka. The author of the work is not known. The whole text of this was presented as found in the Bikaner manuscript by K. M. K. Sarma in the New Indian Antiquary, June 1943, pp. 64-67, and in the same journal, January 1944, pp. 235-6, the present writer published a critical note on the text reconstructing the corrupt passages and throwing light on the real nature of this work. It was shown there that the bulk of the 45 verses here were taken from the Sangita-ratnakara. With some it has become fashionable to exaggerate such mystic and high sounding textual materials. Alain Danielou has presented the text with a translation in the Journal of the Madras Music Academy, XXII, pp. 119-128.

Asoka Malla's Work

We know of a writer on music named Asoka Malla from the Bikaner Catalogue (p. 514, manuscript 1098). The name of his work is not known. It treats of music and dance but only its chapter on dance is available in the Bikaner Library. It mentions a source called Sudhabdhi and stops with the description of 22 kalasams.

Bharata Nama Dipaka Nada Sastram

A work with this cumbrous name in hundred and eleven verses, dealing with dance and music, is described in the Nepal Darbar Library Catalogue (p. 231). Its author is not known.

Sangita Sudhanidhi

This is a work on music of which we know only from a citation from it in Raghava Bhatta's commentary on the Sakuntala (p. 185, Kale's Edn.). The work must have dealt with music and dance, the quotation by Raghava Bhatta being on Aharyabhinaya (make-up) which pertains to Natya.

Sangita Kalpadruma

A Sangitakalpataru has already been noticed; a S. Kalpavriksha is mentioned in the S. Siromani (1428 A.D.). Aufrecht mentions a S. Kalpadruma and says that it is described in a Panjab Catalogue (Radh. 38). A Sangita Kalpadruma is quoted by Bhava Bhatta and two mss. of a S. Kalpadruma are available in the Ramsingh Library, Srinagar (Nos. 1885 and 1890). There is also a S. Raga Kalpadruma by one Krishnananda-vyasa of the 19th century, a ms. which is described in the Bhandarkar Institute Catalogue, XII, 330, and another is available in the Palace Library, Kotah State.

Sangita Chandrodaya

Many Sanskrit authorities are quoted by Gangaram in his Hindi Commentary on the S. Ratnakara. One of the Sanskrit works here quoted is the Sangita Chandrodaya. It is twice quoted in the Svaradhyaya portion.

संगीतचन्द्रोदये—

सर्वत्र षड्जग्रह एव रागे
रक्त्यैकहेतो : निधपादियोगे ।
वर्णाः प्रयोज्या न तु नश्वराश्च
ता मूर्च्छनाः षड्जभवा ह्यदोषाः ।।

It is again quoted as his authority on p. 66 (Tanjore Ms). The verse quoted defines the gamaka called Prenkhaka and runs thus:

यत्र स्वरद्वन्द्वमुदीर्य पूर्वं
पूर्वेण युक्तं स्वरमग्रयसंस्थम् ।
आन्दोल्यमानं च यथाक्रमेण
रोहेदसौ प्रेंखकनामधेयः ।।

The Taladasapranadipika of Govinda

In Burnell's Tanjore Catalogue, a work of the above name attributed to one Govinda is noted. One is likely to mistake it for a theoretical treatise on Tala. I went through the work and found it to be a poem in Telugu, in the form of songs on Sri Rama, each song, however, being illustrative of a Tala. Just as we have Bhattikavya, a poem illustrating the Vyakarana Sastra, so also we have here a poem for Tala. It is aताललक्षण महाकाव्य । The colophon calls it a महाभरतलक्षणकाव्यम् and तालदशप्राणदीपिका। इति श्री रामभद्रायत-करुणाकटाक्षवीक्षणातिशयसंलब्ध सारस्वतविचित्र बालूरिय्योयामात्य (पोलूरियुजयामात्य according to the second colophon). पुत्र सकल सज्जनविधेय गोविन्दनामधेयप्रणीतंबैन तालदशप्राण-प्रदीपिकयनु महाभरतलक्षणकाव्यंबुनन्दु प्रथमाश्वासमु ।

Thus this work is similar to Tippa Bhupala's Talaprabandha, a music composition on Siva illustrating each Tala, which we noticed above under the title Taladipika. Similarly we have the Tala Malika compositions on 108 Talas, of which 56 are available in print, of Ramaswami Dikshitar, father of the celebrated Carnatic composer, Muthusvami Dikshitar.

The Natya Chudamani or Svara Raga Sudha Rasa of Somanarya

The Madras Government Oriental Mss. Library contains two mss. of a work called Natya Chudamani by one Somanarya, one a fragment of the Svaradhyaya and the next chapter and the other containing a longer portion of the work. They are respectively described under Nos. R. 366 in the Trien. Cat. 1910-11 to 12-13 and D. 12998 in the Des. Cat. Vol. XXII. The latter ms. is accompanied by a Telugu gloss.

The work deals with all branches of music and dance. Its author Somanarya is an Ashtavadhani, one who can attend to eight things at a time. He says:

अष्टावधानविख्यातसोमनार्येण वक्ष्यते ।
नाट्यचूडामणिर्नाम ग्रन्थो विबुधसंमत : ।।

A fragment of this work was secured from private possession by the late P. S. Sundaram Aiyar of Tanjore and produced as the Svararnava connected with Sri Tyagayya's life (*vide* my article on 'Some more Early Writers on Music' in Vol. III of the Journal of the Madras Music Academy).

Some of the followers of the Tyagaraja tradition say that three works Svararnava, Ragarnava and Sudharnava or Sudhambudhi are referred to by Tyagaraja in his Kirtana 'Svara-raga-sudha-rasa', but I had already pointed out that this supposition was not sensible and that we had in the Madras Government Oriental Mss. Library a ms. having the name 'Svara-raga-sudha-rasa'. Its Tala chapter with a Telugu Tika is described in the Madras Oriental Mss. Library, Des. Cat. Vol. XXII,

R. 12998. This Svara-raga-sudha-rasa is the same work as the Natya Chudamani of Somanarya, for we find in the beginning of the Ragadhyaya Somanarya calling his work by that name.

संगीतशास्त्रात् संगृह्य स्वररागसुधारसम् ।
अष्टावधानविख्यात सोमनार्येण वक्ष्यते ।।

The colophon also says so:

इति स्वररागसुधारसाख्ये गीताध्याय: समाप्त: ।

Regarding the date of the work, we can only say that it is later than that of the author of Ragavibodha, Somanatha (1609 A.D.), who is quoted in the section called Chaturanga-prastara in the Raga chapter.

सोमनाथमते प्रोक्तं द्वात्रिंशद्रागलक्षणम् ।

The fact may be that it is a still later production.

Raga Pradipa

There is a work of this name available in the Madras Government Oriental Mss. Library (Trien. Cat. 1913-16, R. 1728). Its author is not known. The ms. is incomplete. The work deals with Ragas only. In Chap. I, it first enumerates the Ragas by their names and then describes 36 Suddha-madhyama Ragas.

इति शुद्धमध्यमरागा: षट्त्रिंशत् । इति रागप्रदीपे प्रथमोऽध्याय: ।

Chap. II is devoted to Prati-madhyama Raga. Thus this seems to be a very late production dealing with the 72 Melas of Carnatic music.

Arjunadimata Sara of Suddha Sattva Venkatacharya

Another work on music and dance available in the Madras Oriental Library is Suddha Sattva Venkatacharya's compilation from various older books. Though it is called Bharata Sastra it treats of music elaborately. Chapters 1 and 2 deal with Natya and 2 and 5 with Tala. The work is unfortunately incomplete.

Varnalaghuvyakhyana of Rama

One Rama seems to have written a special treatise on Varna and a commentary on it, called Varnalaghuvyakhyana (Madras Trien. Cat. 1919-22, R. 3942c).

वेदाम्बिकापदाम्भोजयुगेन्दिन्दिरचेतसा ।
रामेण स्वकृतौ वर्ण: लघु व्याख्यायते स्फुटम् ।।

Rama is a Tamilian as is clear from the Tamil equivalents of the technical names given by him.

Tala Lakshanam

This is an anonymous work on Tala available in the Madras Government Oriental Mss. Library (Des. Cat. Vol. XXII, D. 12993). All that can be said of its date is that it is later than Saradatanaya's Bhavaprakasa which it quotes.

Mridanga Lakshanam

This work is on manufacture etc. of the Mridanga. Its author is not known. Two mss. of it are available with a Telugu Tika in the Madras Mss. Library (Des. Cat. Vol. XXII, D. 13011 and 13012). The work gives in the beginning a new legend of how the first Mridanga was manufactured by Vishnu out of the skin of Vritra and Mura, two demons whom he killed. This legend thus differs from the one found in Bharata's Natya Sastra according to which sage Svati first created the Pushkara drum on a rainy day.

The Sangita Muktavali of Devendra

The Bikaner Catalogue describes on p. 521, No. 1112, a work on music by one Devendra called the Sangita Muktavali. The ms. there described contains only the last chapter dealing with Nartana. Devendra is described in the colophon as a master of vocal and instrumental music and of dance: तौर्यत्रिकचिन्तामणि: ।

Four copies of a work of this name are available in the Tanjore Library and all of them are incomplete, containing only the Nrityadhyaya. One ms. in palm leaf and Telugu script, however, contains a larger portion (Burnell 11513). The colophon here gives the author as Devanacharya:

देवणाचार्यविरचिता संगीतमुक्तावली समाप्ता ।

Among the authorities enumerated by Devendra at the end of his work is to be noted a new name Rudrasena which we do not come across elsewhere:

भोजराजो रुद्रसेनः प्राज्ञः सोमेश्वरोऽपि च ।

In the course of the work, Devendra quotes the following authorities not found elsewhere: Vidyavinoda, which as suggested above, may be Sangita Vidya Vinoda, *Kaladhara* and Manamanohara.

On Ekanghri-Lohadi : यथाह कलाधरः–

एकाङ्घ्रौ लोहडी तिर्यक् भ्रान्त्या वामेन चेद् भुवि ।

पतेत्पादेन वा प्रोक्तं लोके हुरमईति च ।।

On the patas or rhythm-bols of Sabda-Cali having emanated from Siva's faces : यथाह मानमनोहरः—पञ्चभिर्मार्गतालैश्च तथैकेन च निर्मिताः ।

सदाशिवाननोत्थाश्च नन्दिकेश्वर-निर्मिताः ।।

पाटा खण्डीकृताः षोढा क्रमादुत्क्रमतः तथा ।

शब्दचाली समाख्याताः

The Manamonohara may be the Manohara mentioned in the Sangitasiromani.

The date of the Sangita Muktavali cannot be easily determined. From the topics and the treatment it appears to have been composed in South India in the great days of the art in Tanjore and some of the Telugu courts. The treatment is full of practical details and technical terms in Telugu and Tamil and references to Telugu and Tamil teachers of the art. At the end of one section, the author pays obeisance to his Guru Rudra:

श्री रुद्रस्य गुरोः गिरां पतिरपि प्रस्तौति यच्चातुरीं

तस्याहर्निशमाश्रये पदयुगं विद्यावतां प्रीतये ।।

Raga Mala of Kshemendra and Ratnamala of Jathara Bhupati

A Pathaka, songster, named Kshemendra *alias* Kshemakarna or Meshakarna, son of Mahesa Pathaka, has written a Raga Mala and the Bikaner Catalogue describes it on p. 56 under No. 1101. The colophon says: महेशपाठकात्मज क्षेमकर्ण ।

The Bikaner Catalogue says further that this same Raga Mala is also called Ratnamala. But, on examination, we can see that the Ratnamala is a separate work written by a king called in a verse there *Jathara-bhupati*, King of Jathara. Perhaps he was the patron of the above said Kshemakarna.

The Oxford Mss. Catalogue by Aufrecht describes two mss. of this Raga Mala of Kshemakarna Pathaka on p. 201b under Nos. 481 and 482. The Asiatic Society, Calcutta, has a ms. of it (Cat. XIV, 62), as also the Dahilaxmi Library, Nadiad (XXXVII, 4).

The Raga Mala of Jivaraja Dikshita

There is another Raga Mala written by one Jivaraja Dikshita. A ms. of this work is available in the Bhandarkar Institute, Poona (349 of 1895-98; Des. Cat. XII, 35) and another is described in the Notices of Mss. by R. Mitra, Vol. VII, p. 261. The work treats of northern Ragas and their Raginis, their putras and the proper times for their singing. There is this verse at the end:

जीवराजश्चकारैनं राघवस्यानुशासनात् ।

रागमालांतु तस्यैव मनोरंजनहेतवे ।।

The Raghava mentioned as the prompter of the work may be God Rama, some King, his Guru, pupil or some friend.

Another Raga Mala

The Bhandarkar Oriental Research Institute has a Raga Mala which is called in the end *Dakshini* Raga Mala (Ms. No. 384 of 1895-98; Descriptive Cat. XII, 311). This small work describes 6 Ragas: Sriraga, Vasanta, Panchama, Bhairva, Megharaga and Natanarayana.

The Section on Music in Oddisa-Mahamantrodaya

There is a fragment on Tala Vadyas described under the name Talavidhana in the Madras Oriental Library. (Trien. Cat. 1916-19 ; R. 2779). This Talavidhana or according to the text Tala-vadya-vidhana is a small part of a separate section on music in a big semi-puranic Tantra-Mantra treatise of unknown date called the Oddisa-Mahamantrodaya. The section now available to us describes the Avanaddha Vadyas, Mridanga, etc. The work is cast in the form of a dialogue between Siva and Parvati, the former enlightening the latter on various

subjects. We find the following, indicating the nature of the work:

अयमोड्डीशमन्त्राख्यं वाद्यलक्षणमुच्यते ।
इत्योड्डीशमहामन्त्रोदये तालवाद्य विधानेषु etc.

The music section of the Mantra work is given as the sixth section of the 81st chapter. Talavadyas are proposed to be treated in 16 chapters. The Vadyas to be dealt with are also given as 16 in number,—Pataha, Jhallari, Bheri, Maddala, etc. The Oddisa is enumerated among the sources in the music section of the Sivatattvaratnakara.

Similarly the Kasyapa Tantra and the Uttara Karana Agama are said to treat of music.

Sangita Sara Kalika

From p. 54 of S. R. Bhandarkar's Report of the 2nd Tour for Skr. Mss. in Rajputana and Central India, we come to know of a writer on music named Suddha Svarnakara Moshadeva, a strange name indeed, 'arch-thief who is a pure goldsmith'. It is seen that he is also a master of mathematics besides music and is known to have written a commentary on Lilavati. In music, he is the author of a work called Sangita Sara Kalika. This work should be earlier than A.D. 1427 when the Sangita-siromani which mentions it was compiled. There is a ms. of the work in the Dahi Laxmi Library, Nadiad (XXXVII 8).

Sangita Kalika

There is another music work with a somewhat similar name, Sangita Kalika. It is quoted by Hemadri in his commentary on the Raghuvamsa. (Mad. Ms. R. 3376, p. 236.) From the quotation it is seen that the work dealt with Natya also. Hemadri's date is 1250-1300 A.D.

The Sangita Sudha of Bhima Narendra

The Oudh Catalogue (X, p. 12) contains the description of a work called Sangita Sudha, which has to be distinguished from the South Indian S. Sudha of Govinda Dikshita. The author of this Sangita Sudha is one King Bhima Narendra.

The Sruti Bhaskara of Bhimadeva

Another writer named Bhimadeva, who may or may not be the same as the above-said Bhima Narendra, is the author of a work called Sruti Bhaskara. The work is very comprehensive and besides dealing with music and dance, it treats of Rasa and Drama also.

A ms. of it is described in the Bikaner Catalogue, p. 530, No. 1129.

Tala Kala Vilasa

In the Ms. Library of the Bhandarkar Institute, Poona, there is a treatise called Natya-sarvasva-dipika by Narayana Sivayogin and in that work is quoted thrice (pp. 34, 36 and 37) a work on Tala of this name. Its author is not known.

Sangita Mani Darpanam

The above-said work in the Bhandarkar Institute ms. quotes another music work of the name Sangita-mani-darpanam, of which also the author is not known.

Natya Sarvasva Dipika (also called Adi Bharata) by Narayana Sivayogin

This work is available in the Bhandarkar Oriental Institute. (No. 41 of 1916-18; Des. Cat. Vol. XII, No. 344). The ms. is from the Telugu country. On p. 28a we find this colophon:

इति श्री आदिभरतशास्त्रे शीक्षास्कन्धे नाट्यसर्वस्वदीपिकायां पूर्वांगादि सभास्तवान्तपञ्चप्रकरणनिरूपणं नाम सप्तमोऽध्यायः ।

On page 8 the following verse enlightens us about the author, his parentage, etc.

वैद्यप्पमन्त्रितनयः कोकिलाम्बातनूभवः ।
नारायणः सिद्धशिवयोगिराजो विराजते ।।
वरकटिकलपूडीवंशजो ब्रह्मवेत्ता
. . . . श्रीवत्सगोत्रः कवीन्द्रः ।
भरतमखिलमापस्तम्बसूत्रः पवित्रः
स्फुटतरमकरोत्तं योगिनारायणार्यः ।।

He calls the work Natya-sarvasva-dipika and Adi Bharata. कर्तुमादिभरतं स्फुटमारभामि । The author's name is also variously given as Narayana, Siddha Sivayogiraja, Sivayogin and as सिद्धशिवश्रीरामानन्दयोगिराज ।

The ms. gives a table of contents at the beginning, from which we see that the work treats fully of Natya and Gita. In music, vocal and instrumental branches are dealt with. Tala, Venu, Vina, Dhakka, Mridanga are dealt with Natya of Angas and Upangas are given. Bharata is here reproduced. The work speaks also of the manufacture of instruments, of bronze Talas etc.

The work borrows from the Ratnakara. Kohalamata is quoted on Tala. S. Chudamani and S. Vidyavinoda are quoted. Besides these, the following new works are known from quotations here—Sangitarnava, Tala Kala Vilasa and S. Mani Darpanam.

Another interesting work quoted herein is Caturasabhavilasa, a work treating of all the arts flourishing in the King's court. Of some of these works, we have spoken above.

The Ramakautuhala of Ramakrishna Bhatta

Bhava Bhatta quotes a work called Raga Kutuhala. Its author is not given by him. We come across a work called Rama (ga?) Kautuhala by one Ramakrishna Bhatta subtitled as Sangita Saroddhara which is described on p. 518 under No. 1106 in the Bikaner Catalogue. It is not unlikely that Rama Kautuhala is an error for Raga Kutuhala. The colophon runs thus :

इति श्रीमत्पराशरगोत्र सकलप्रशस्तिविशारद श्रीराम-कृष्णभट्टविरचिते राम (ग?) कौतूहलाख्ये संगीतसारोद्धारे नृत्यप्रकरणं समाप्तम् ।

The work thus deals with dance also. It may also be likely that Ramakautuhala *alias* S. Saroddhara of Ramakrishna Bhatta derives its name from some other circumstance like the praise of god Rama in the work and is thus different from the Raga Kutuhala quoted by Bhava Bhatta.

Sangita Sara Sangraha

An anonymous work of this name is noticed in Rice's Catalogue of Mss. in Mysore and Coorg (p. 292). Oppert also notices it as a ms. available at Conjeevaram (Vol. 1, 1052). This S. Sara Sangraha must be distinguished from that of King Jagajjyotirmalla noticed above and a modern compilation of that name published from Bengal which we shall mention presently.

The Bharata Sastra of Raghunathaprasada

A writer named Raghunatha Prasada wrote a work called Bharata Sastra on Music and dance, in the form of a dialogue between sage Bharata and God Siva. The work is available in the Tanjore Library and is incomplete. (New Catalogue No. 10669.)

Its contents are : Nada and its origin, defects of singers, sruti, svara, murcchana, tana, alankara, gamaka, alapti, raga and prabandhas. Burnell has given the name of the author in his Catalogue as Raghunatha and of the work as Bharata Sastram. On the ms. we find Bharata Sastra-ragadisvara-nirnaya and Ragadisvaranirnaya, Raghunatha Prasadakrita.

The colophon also gives the author as one Raghunatha Prasada.

इति भरतशास्त्रे भरतेश्वरसंवादे रघुनाथप्रसादेन (कृते) रागादिस्वरनिर्णयो नाम स्वरादि प्रथमं प्रकरणम् ।

The work is in very bad Sanskrit, most verses having neither metre nor meaning.

Taddhittonnam and Jati

In the Tanjore Library we have two works dealing with that branch of Tala called Konnakkol, which is, so to say, 'vocal Mridangam'. The work called 'Taddhittonnam' has three copies and that called Jati has nine copies. Both these deal with Konnakkol. (Burnell 11516b and 11608 ; New Cat. 10848 and 10851.)

Sangita Siddhanta of Ramananda Tirtha

This work is known to us from a notice of it in R. L. Mitra's Notices of Mss. No. 1017. A ms. of it is available in Nabadwip, West Bengal (King Edward Anglo-Sanskrit Library, No. 898).

Sangitaragalakshna and Sangitasagara

These two works are noticed respectively in the North Western Provinces Catalogue (VI 28) and in the Punjab Catalogue of Pt. Radhakrishna (41).

Raga Chandrika

This deals with Ragas in 143 verses.

Ashtottara-sata Tala

This is a small work on 108 Talas.

The Raga Lakshanam

This deals with Carnatic Music.

The above three works have been published from Bombay.

Another small work published from Bombay is *Chatvarimsatraganirupana*, 'treatment of 40 Ragas', which borrows from Sarngadeva and is attributed to Narada.

A work called *Sangita Sara Sangraha* has been published from Bengal. It is a modern compilation by the well-known scholar and patron Sourindramohan Tagore. It is in six chapters, dealing with Natya also in the last chapter.

SOME MODERN WORKS

Appa Tulasi *alias* Kasinatha wrote two works in 1914 A.D., named Ragakalpadruma, speaking of 120 Ragas of the North from Bhairavi to Lalita, and Sangitasudhakara in two chapters, dealing mainly with Ragas numbering 125. A third work by Appa Tulasi is on Tala called Abhinavatalamanjari.

Another modern work of this class is the well-known Lakshyasangita of Mr. Bhatkhande.

'Vishnusarma' (Mr. Bhatkhande) brought out in 1921 A.D. (Poona) a text called Abhinava-ragamanjari.

In the South, few have been the modern works written in Sanskrit, though the output in Tamil and English is noteworthy. But some new Sanskrit works were undertaken by the late Sri Hulugur Krishnachariar of Hubli, by Sri P. G. Sundaresa Sastri of Tiruchi, and by Sri P. S. Subrahmanya Sastrigal of Tanjore (Adhunika-Sangita—Music of Today).

Fragmentary Manuscripts

Each library and each catalogue, besides giving us complete works on music and dance, or on music only, or on a branch of music only, supplies us also with a number of fragments. A list of them is appended here.

I. The Madras Oriental Mss. Library contains the following fragments:

1. Raga-varna-nirupana (Des. Catalogue No. 13013) on Ragas ; begins with Sourashtra and ends with Kalyani.

2. Sangita-Vishaya (Des. Cat. No. 130277), enumerates 72 Ragas.

कनकांगी च रत्नांगी गानमूर्तिर्वनस्पति:

and so on and then defines them briefly ; it deals with the Carnatic Melakarta scheme of Ragas as it prevails.

3. Gityadidoshavichara—A discussion as to what are considered flaws or mistakes in songs. The subject is interesting and the ms. is complete (Trien. Cat. 1919-22, R. 3176f). The work comes from Orissa.

II. The Saraswati Mahal Library, Tanjore.

1. Ragalakshana : Many fragments with this name, giving the lakshana of various Ragas are found.

2. Ragadivichara.

3. Suladi (5 mss.)—compositions.

4. Tananighantu. This has more recently been published in Vols. VII-IX of the Library's Journal. It is a curious work assigning ideas and feelings as meanings to different Tanas, combinations of Ta and Na employed in Tana-singing. That is the meaning of the name of the work "Lexicon of Tana". This is a highly imaginative thing and seems to be very much of an exaggeration. See also above the work called Sangita Chintamani, Tanjore ms.

5. Abhinayalakshana by Sringarasekhara. (New Cat. 10684).

6. Abhinayalakshana. Anon. Several mss.

7. Talaprastara—Several fragments.

III. Oppert's Catalogue of Mss. in South India—Vol. I

1. Talaprastara, No. 2850.
2. Ragalakshana, No. 6166.
3. Ragotpatti (6167).
4. Saptasvara-lakshana.
5. Svaraprastara (6293).
6. Svarasamucchaya
   Vol. II.
7. Melaraga-svarasangraha (8527)

IV. The Trivandrum Palace Library Catalogue, Nos. 1421-2 Svarataladilakshana with Malayalam commentary.

V. Vth Report of the search for Skr. Mss. in Bombay by Peterson (p. 262). No. 400 : Sankirnaragah. This may be the Sankirna Ragadhyaya noted previously.

VI. The Anup Library Catalogue, Bikaner. Ragadhyanadikathanadhyaya (p. 515, No. 1099), perhaps a chapter of some bigger work. The ms. describes the Ragas with their Svaras, Murtis and appropriate times for singing them.